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314 The making of this lip-plug is strictly prescribed and is regarded by the elders as a sort of religious act. Two different trees furnish the suitable resin; in the language of the Caiuás [190] they are called: tembetá and caiuí. The resin of the former is far more highly prized.

The extraction and preparation are done in the following way: One peels the bark off a suitable trunk and in the peeled spot scratches a triangle, at the lower tip of which a small, hollow bamboo tube is fastened. The whole is covered with a large leaf. The bamboo tube is left for three to four weeks, until it is full of the slowly dripping resin. Then it is removed and the already hardened resin, which now has the desired shape of the lip-plug, is pulled out. It is dried well in the sun and smoothed with amambai leaves (7). -- The triangle, however,

7. Fern.

may be incised only in the late afternoon, shortly before sundown. The man who does it must fast after midday and the [184] following forenoon; drinking too, even pure water, is forbidden. Prayers are said during the cutting and the attaching of the bamboo.

301 The Caiuás put great value on their tembetá; it is their 186 tribal mark. "The tembetá to us is the same as the flag to the whites," an older man told me.

301 The wife of the priest of magic likewise adorns herself 237 with a chest band that bears tufts of feathers, and furthermore 793 with chains of seeds. In former times the beak of the toucan was a favorite ornament of the women. -- Today the toucans have become rare as a consequence of the clearing of the forests and the advancing settlements. Since four toucans are needed for a diadem, new ones are scarcely made any more, and only the priests wear them on festive occasions. The young people no longer know how to make them around the bow string. -- /220/ In recent times chest bands that display silk tassels instead of feather tufts have appeared.

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881 784 The initiation is a matter of rigorous secrecy, in which one who has not had his lip pierced does not participate. It is unheard of that women and children or foreign individuals would have witnessed the ceremonies. There is little probability, unfortunately, that any anthropologist will one day succeed in obtaining permission to observe them. Not even dogs, horses, or other domestic animals may remain in the vicinity, having to be carefully tied.

881 782 The kunumí-pepý is not only a religious celebration for those being initiated, but for the whole male population of the united villages. The men sing a series of different prayers, corresponding to different aspects or phases of the ceremony. My informant, [115] Vicente of Amambai, enumerated five prayers.

[192] [386] [624] The first refers to the fiemonguý, the black dye of yváporoý tý (the same name in Portuguese), with which the spot for the labial hole is marked. The spot is marked by the yvyráídjá, that is, an officiant assisting the fianderú or paí.

881 782 304 [21] [192] [622] 756 [273] The second prayer refers to the yvyrárakuá, a wooden instrument for making the hole. The yvyráídjá also has the office of piercer -- the fianderú only gives orders -- he is seated on the apyká, the ceremonial bench; in front of him there is another apyká, on which is put first the /97/ "chief of the kids," or huitxá, then in turn the others (called the ivódjá), who wait their turn seated in a line on a series of apyká to the right and left. The piercer always stays on the same apyká; the candidates, made drunk beforehand with chicha, are brought before him. Another yvyráídjá, who stands beside the piercer, puts a tembetá-mirim in the newly opened orifice.

881 782 The third prayer refers to the tembetá (5):

[301] [824] [314] 5. /From p. 98 of the original source./ The tembetá, measuring in general 8 to 15 centimeters long, and in exceptional cases up to double that, is made of the resin of tembetá-ý (also called mbavý; in Portuguese: pau-vidro /glass tree/), which looks like yellow amber. The resin exists in sufficient quantity only after

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the winter, in September and October, that is, at the time of the "new leaves." In order to make the tembetá, one makes lozenge-shaped cuts in the bark of the pau-vidro, fastening under them a fine tube of takuarý (a suitable taquara because of having quite long sections), into which the resin runs for about two days. One or two days after that, when the resin has hardened, the taquara is broken away, the tembetá is smoothed with lixa-do-mato /polisher-from-the-forest/ (ambá-ý, a tree with rough leaves), the lower tip is fined with a knife, a stone splinter, or shard of glass, and a stud of the same resin is put on the upper part.

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the fourth is related to the apykâ; the fifth, finally, to the act of taking the boy out of the cubicle in which he is found, in order to take him to the center of the village plaza, where the ceremony is held. None of these prayers is taught to the candidates, who have their own songs.

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One point must be especially accentuated, the one at which the crisis state of those being initiated reminds one of the couvade. Thus, just as the father -- and, with him, the mother -- are subjected to a series of restrictions, not only for their own benefit, but above all for that of the newborn baby, the ñanderú who directs the kunumí-pepý, as well as the yvyrâídjâ who help him, are bound by the resguardo until the boys are healed. They do not eat meat, do not come in contact with fire, do not take hold of knives, machetes, and other iron objects, having also to maintain rigorous sexual abstinence. All this until the boys are healed, because "otherwise the hole is ruined." The sexual resguardo mentioned here might well be qualified as a Tobias period.

5: Métraux E-4 (no date] 1948 SM4 Guarani SM4

influence. The southernmost *Guaraní*, who lived in a harsh climate, followed the example of the *Charrua* and wore skin cloaks. In some *Caingud* groups, men wear a loincloth (hence the name *Chiripá*); in others they pass a piece of cloth between the legs and tuck it under a belt of human hair or fibers (hence the name, *Baticola*, "crupper"). Today cotton ponchos are sometimes worn by men.

Ornaments.—The distinctive lip ornament of ancient and modern *Guaraní* is a long T-shaped stick made of jatahy rosin; labrets of stone or bone were exceptional.[3a] Women hang triangular shell pendants from their ears. In the 16th century, men wore huge shell-disk necklaces, which have often been discovered in archeological sites. A few privileged individuals suspended on their chest pendants of silver or copper plates which had reached Paraguay from Perú.

At ceremonies, modern *Caingud* men wear feather wreaths, cotton sashes fringed with feathers, or seed necklaces with feather tassels. Pairs of these necklaces are crossed over the chest. Children's and women's necklaces are strung with pyramidal wooden beads, wooden or bone pendants carved into human or animal forms, seeds, small gourds, fish vertebrae, pendants made of toucan skin, and other objects.

Feather cloaks, formerly worn by famous chiefs, are no longer seen, but feather bracelets and diadems are still used by shamans or participants in religious ceremonies. On some headdresses, feathers were mounted on a woven frontlet, a technique suggesting Andean influence. Feather garlands were sometimes tied on top of the head in the form of rudimentary bonnets. The *Mbyá* wear bracelets, garters, and anklets of human hair. Belts of hair are worn only by men. Finger rings of palm fruits or iguana tails seem now to have become fashionable.

The circular tonsure of the ancient *Guaraní*, still used by some *Caingud* groups, did not extend to the forehead, as among the *Tupinamba*, but was similar to that of Franciscan monks.

Painting.—The use of urucú for body paint is widespread, but that of genipa seems to be limited to the Brazilian *Caingud*. Other groups substitute for it the juices of several plants or a mixture of charcoal and honey or wax. Traditional facial designs are dots and stripes, sometimes applied with bamboo stamps.

The ancient *Itatin* rubbed ashes from bones of birds of prey or swift animals into cuts made in their skin to improve their dexterity in archery.

TRANSPORTATION

Boats.—The ancient literature rarely mentions dugout canoes though they must have been common on the Paraguay and Paraná Rivers. The Paraguayan *Caingud* live on streams that are unsuited to boats and consequently make only a few dugouts or bamboo rafts, mainly for crossing

[3a] Today labrets have fallen into disuse.

1:Dobrizhoffer M-5 (ca. 1760) 1822
514 Abipon 514
PARAGUAY SM1
GUARANI SM4
BRAZILIAN INDIANS SL4

days in the lip of the savage, and being covered with saliva, would soften, and dissolve.

Do not imagine that there is but one method of piercing the lip amongst the savages. The anthropophagi do not pierce the lower lip but cut it to the length of the mouth in such a manner, that when the wound terminates in a scar they look as if they had two mouths. They wander up and down the woods, and are often, but fruitlessly exhorted by the Jesuits, not without peril to themselves, to embrace our religion. The Indians of Brazil and Paraguay formerly delighted in human flesh. Many of them, after having been long accustomed to Christian discipline in our towns, sometimes confessed that the flesh of kine or of any wild animal tastes extremely flat and insipid to them, in comparison with that of men. We have known the Mocobios and Tobas, for want of other food, eat human flesh even at this day. Some hundreds of the last-mentioned savages fell suddenly upon Alaykin, cacique of the Abipones, about day-break as he was drinking in a distant plain with a troop of his followers. An obstinate combat was carried on for some time, at the end of which the wounded Abipones escaped by flight. Alaykin himself and six of his fellow-soldiers fell in the engagement, and were afterwards roasted and devoured by the